



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

ACCESSIONS AND NOTES

MEMBERS' RECEPTION. — A large number of the members and their guests attended the reception given by the President and Trustees on Thursday, November 14th. They were met by Mr. J. Pierpont Morgan and other members of the Board in the main Fifth Avenue Entrance Hall, which had been specially decorated with tapestries and plants for the occasion.

The following programme of music was played by an orchestra under the leadership of David Mannes:

1. Wagner . . . March from Tannhäuser
2. Weber . . . Overture from Oberon
3. Saint Saëns . . . Ballet Music to Henry VIII
4. Grieg . . . Peer Gynt Suite
5. Tschaiikowski . . . Allegro graziozo from Symphonie Pathétique
6. Damrosch . . . Dove of Peace Waltz
7. Humperdinck . . . Dream Pantomime from Hänsel und Gretel
8. Bizet . . . March of the Toreadors
9. Bach . . . Aria and Gavotte
10. Wagner . . . Prelude to Die Meistersinger
11. Waldteufel . . . Waltz

Grateful acknowledgment is made to Messrs. W. & J. Sloane for a carpet lent by them for the occasion, and to the Commissioner of Parks for the plants and flowers lent from the City Greenhouses.

THREE STILL LIFE PAINTINGS.— Three paintings of still life lately bought by the Museum, are now on view in the Room of Recent Accessions. One of these, called *The Green Salon*, is by Walter Gay, the American artist who has made a reputation in Paris as an excellent painter of interiors of old French châteaux, similar to the Museum's picture. This work was shown for the first time last spring in the Exhibition of the Société Nationale des Beaux-Arts, where it was en-

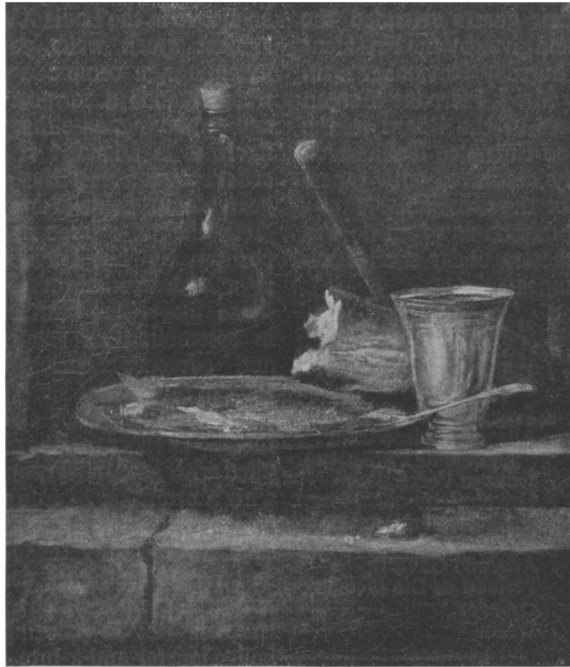
titled *Boiseries Vertes*, and was purchased directly from Mr. Gay. It is a picture of an alcove in the Louis XV style and shows, against green walls paneled with gold mouldings, a commode of the epoch, on which stands a terracotta group of two cupids playing, on either side of which are figurines in faience. It is a view in the artist's own home, the chateau le Bréau, near Melun, Seine-et-Marne.

Another is a large and elaborate composition by Jan Davidsz de Heem. It is a characteristic example of one of those marvelous craftsmen who gloried in assembling all manner of glittering and gorgeous articles in their pictures for the purpose of showing their scorn of difficulties and their skill in overcoming them. In this work there is the usual table piled with gold, silver, and crystal vessels, with a profusion of fruits of various sorts gathered in baskets and on plates, spread over the carefully tucked up table-cloth, and even placed on a nearby chair. The half-peeled lemon which many of these artists delighted in painting is here, near a boiled lobster and a lute, and on a napkin thrown over the table's edge appears the painter's monogram. Rich, heavy curtains are draped for a background and at the left a column is shown and a strip of dark landscape with a cloudy sky. The items may appear somewhat incongruous, but their delineation is impeccable.

The other picture is by Chardin. It is called *Les Apprêts d'un Déjeuner* and comes from the Doucet Collection sold in Paris last spring. It is listed in the excellent catalogue of Chardin's paintings, compiled by M. Jean Guiffrey, where it is numbered 120. In contrast to the de Heem, the arrangement is of the simplest. On a stone shelf the artist has posed these preparations for a breakfast — a slice of ham on a pewter platter, a wine-bottle, a

silver mug full of wine, and part of a loaf of bread with a knife sticking in it. The dark wall at the back is almost lost in the dimness of a room into which the daylight enters but sparingly as though from a courtyard. The picture expresses the serenity and probity of its painter's life. "One stops before a Chardin instinctively,"

or early fourteenth century, presumably from a Crucifixion group or Deposition. The Virgin Mary stands sorrowfully looking down with her hands folded and pressed against her breast. Over her gown, falling in long, straight folds and girdled at the waist, she wears a loose mantle which is drawn up to cover her head. The youthful



LES APPRÊTS D'UN DEJEUNER
BY
CHARDIN

said Diderot, "just as a traveler, weary of his road, rests himself scarcely aware of what he does in a place which offers him a grassy seat, silence, water, shade, and freshness." B. B.

TWO EARLY WOOD SCULPTURES. — So few examples of Romanesque and Early Gothic wood carving have survived the mishaps of time that considerable importance is attached to a recent gift from Mr. Thomas F. Ryan of two statues in wood representing the Virgin and S. John Apostle, Italian(?) sculptures of the late thirteenth

S. John, with long hair falling to his shoulders, is dressed in tunic and over-tunic with a pallium crossing his left shoulder. He holds his right hand to his face; his left arm hangs at his side, partly covered by the pallium. The drapery is treated conventionally with the narrow, parallel folds characteristic of Romanesque art. The facial type is the same in both statues. The nose is large and prominent; the eyes, slightly protruding; the lips, thin; the cheekbones, high. The eyebrows are contracted, giving to the face an expression of grief.

The statues are a little more than half

life-size; the Virgin measures $57\frac{1}{2}$ inches in height, the S. John, $55\frac{1}{2}$ inches. They were evidently intended to be shown as wall statues, although finished in the back. The feet and circular bases of both figures are new and the tips of the noses have been restored. The figures were completely repainted some fifty or more years ago in light shades of blue, rose, and olive, pastel tints which scarcely harmonize with the archaic severity of the forms they mask. Traces of the old polychromy and gilding with the cloth preparation under the gesso may be seen in places where the later paint has chipped away.

In style these sculptures show many close analogies with the Deposition in the Duomo of Volterra, one of the finest examples of wood sculpture dating from the late thirteenth century. The similarity may be noted particularly in the treatment of the drapery and in the facial types. The two statues given by Mr. Ryan are now shown in the Room of Recent Accessions, but at the end of this month will be placed permanently on exhibition in the Wing of Decorative Arts.

J. B.

A COLLECTION OF ARMORER'S IMPLEMENTS.—Every collection of ancient armor requires technical care for its upkeep. The objects must be kept free from rust and occasionally remounted; from time to time restorations have to be made. In the carrying out of this work the Museum has arranged a small shop in which technical operations may be carried on; and it has already proved its value when the armor which was secured from the Earl of Chesterfield was put in order. In this connection we note the purchase of a collection of armorer's implements which belonged to Daniel Tachaux, one of the few surviving artist-armorers. Mr. Tachaux brought his *outillage* to this country when he came from Paris in 1909 to make some repairs in the Museum's collection of armor. His outfit consists of over six hundred numbers, and includes nearly a hundred kinds of anvils and a great variety of hammers. Part of the collection was formerly the property of

Ludwig Klein (1825-1882), an Alsatian armorer, who settled in Paris in the early fifties and was employed by the Emperor's order, repairing and mounting harnesses for the Castle of Pierrefonds, and later for the Musée d'Artillerie. It was there that his pupil, Le Bon, later became armorer. Klein's atelier was at first in the Rue St. Martin; there, and later in a shop on the Boulevard Jourdan, he carried on his work, repairing, restoring, and copying armor for collectors. He made restorations for M. Carrand (père), the foremost amateur in armor of that time, who was, by the way, the preceptor of the American archaeologist, Mr. William H. Riggs. Klein worked also for M. Just, the Baron de Cosson, the Duc de Dino, the Marquis de Belleval, and M. Spitzer. The present series of armorer's implements is known to have come in numerous cases from Klein's master, whose apprenticeship dated from the end of the eighteenth century, when some of the implements appear to have been old. Even if there were no other record, the present objects would demonstrate a high specialization of the technical side of the armorer's art. Curious anvils are present which were used only in the making of the combs of helmets, or in the complicated operation of forming borders, and in embossing objects of large size. The implements give, in a word, no little light upon a field which has been curiously neglected — the ancient manner of making armor — and with the collection we have now the names for various implements which are almost as extinct as the armorer's art. It is hoped that a catalogue *raisonné* of the collection will be prepared in which the objects will be illustrated and their uses explained.

B. D.

ANOTHER STAINED GLASS PANEL.—The Museum has received as a gift from Messrs. Duveen Brothers a stained glass panel of North French workmanship, dating from the later years of the fifteenth century. The piece measures approximately two by four feet and from its size and proportions probably served as one of the lower lights in a traceried and mullioned window. The subject is Saint Christopher, who is shown

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

crossing the stream with the young Christ on his shoulder. The saint, who is turned towards the left, wears a red cloak with a broad collar over a knee-length tunic slit up the side and girdled at the waist. About his head is a loosely knotted turban. He grasps with both hands a brown tree trunk with a cluster of green leaves at the end. The Christ Child is completely clothed and holds an orb in His right hand. Except for the blue water, S. Christopher's scarlet cloak, the golden brown of the tree trunk and the halos, the design is executed largely in white glass with painted detail in the usual opaque brown pigment. The panel is completed at the top by late Gothic canopy work, while the background is filled with diamond-shaped quarries in clear glass. The piece is an interesting addition to the Museum's rapidly growing collection of stained glass.

D. F.

THE LIBRARY.—The additions to the Library during the month of October were two hundred and fourteen volumes; of these one hundred and sixty-eight were purchased, and forty-six were presented.

The names of the donors are Dr. Morton Bernath, Messrs. Duveen Brothers, Sir Herbert George Fordham, Dr. Jacob Hirsch, Mr. George Sawyer Kellogg, Miss Florence N. Levy, l'Abbé Loisel, Messrs C. F. Roos & Company, Mr. P. F. Schofield, and Messrs. Shepherd Brothers.

One hundred and five photographs have been added to the collection.

The attendance during the month was seven hundred and thirty-eight.

EGYPTIAN ANTIQUITIES—The list of Egyptian Antiquities given in the Complete List of Accessions this month consists of material received during the past summer and autumn, which it was impossible to include in the list of accessions at the time.

ATTENDANCE.—The attendance during the past five months, from June through October, has shown a marked increase over that for the same period in 1911, the total being 270,966, as against 251,397 visitors. The following tables will show the figures in detail:

JUNE

1911	1912
17 Free days.. 22,359	17 Free days.. 24,581
4 Evenings.. 899	5 Evenings.. 1,932
4 Sundays... 14,537	5 Sundays... 19,524
9 Pay days.. 3,185	8 Pay days.. 3,144
40,980	49,181

JULY

1911	1912
17 Free days.. 24,400	18 Free days.. 27,242
5 Evenings.. 1,991	4 Evenings.. 1,663
5 Sundays... 14,848	4 Sundays... 10,328
9 Pay days.. 2,644	9 Pay days.. 3,281
43,883	42,514

AUGUST

1911	1912
19 Free days.. 33,889	18 Free days.. 36,524
4 Evenings.. 1,800	5 Evenings.. 1,865
4 Sundays... 14,963	4 Sundays... 17,773
8 Pay days.. 3,468	9 Pay days.. 4,127
54,120	60,289

SEPTEMBER

1911	1912
18 Free days.. 35,210	17 Free days.. 35,782
5 Evenings.. 1,385	4 Evenings.. *2,567
4 Sundays... 20,509	5 Sundays... 21,119
8 Pay days.. 3,456	8 Pay days.. 3,675
60,560	63,143

OCTOBER

1911	1912
17 Free days.. 23,367	19 Free days.. 28,149
4 Evenings.. 724	4 Evenings.. 933
5 Sundays... 24,289	4 Sundays... 23,020
9 Pay days.. 3,474	8 Pay days.. 3,741
51,854	55,843

* Including 1,148 Chemists on Saturday Evening, September 7, 1912